

Matthias Mueller

# solo de concours

Etude de plaisir 4

for clarinet solo

## Etude de Concert 16

### Solo de Concours

The inspiration behind my *Études de Concert* was to help clarinet players improve their playing skills in a musical context. Solving technical problems in the practicing room is not enough; technical prowess must be expressed on the stage! This is why my solo pieces for clarinet are *Études de Concert*: they are meant to be performed as concert pieces.

My model for such a collection of études comes from the piano études by Chopin and Debussy, the violin capricci by Paganini, and *Three Pieces for Clarinet* by Stravinsky.

The aforementioned pieces are technically challenging, yet every piece is musically a “Charakterstück”; each work is structured around a short and clear musical idea.

I am persuaded that it is not possible to compose a long and interesting unaccompanied piece for a wind instrument. The lack of possibilities in rhythm, counterpoint, and harmony limits composers’ ability to create large-scale unaccompanied wind compositions. Stravinsky understood this and reacted to this problem in his *Three Pieces for Clarinet*, as did Debussy with his masterpiece *Syrinx* for flute, and Britten with his *Metamorphoses* for oboe.

Examples of composers who chose to ignore these limitations exist in the clarinet literature of 20<sup>th</sup> century, resulting in an satisfactory experience for the player as well for the listener.

Throughout my *Études de Concert* all important technical aspects of clarinet playing are trained: finger technique, legato, breath control, articulation, double tonguing, contemporary techniques, etc. A clarinetist who is able to play all 24 *Études de Concert* will have gained the ability to play the whole clarinet repertoire with ease.

It is important not only to play the pieces in a technical way –always strive for musical expression!

The titles of the 24 *Études de Concert* may help guide your musical expression, but also pay attention to the indications in the score if you seek musical guidance. In the end, however, your own ideas and inspiration which should be expressed.

“Solo de Concours” is a piece of moderate challenges, but it includes all the main technical aspects of playing clarinet. The piece has four parts:

1. Allegretto: to be played playfully and capriccioso.
2. Allegro: with all kinds of different articulations, and must be played in a strict tempo.
3. Adagio: legato, “singing”, lines change with light articulation (leggiero). Avoid playing boring lines--musical rubato and even vibrato is intended.
4. Allegro molto ritmico: almost in a “Rock” style, to be played totally stable in rhythm and with enthusiasm.

“Solo de Concours” was composed for a competition, and can be used by players to impress the audience through virtuosity!

我的练习曲的灵感是帮助单簧管演奏者在音乐环境中提高他们的演奏技巧。光在琴房里解决技术是不够的，高水平的技术要在舞台上展现。就是为什么我所做的单簧管独奏练习曲名字叫做音乐会练习曲：意思就是他可以作为音乐会作品来演奏。

我的作品模版来源于肖邦和德彪西的钢琴曲目，帕格尼尼的小提琴卡布里奇曲目和斯特拉文斯基的三首单簧管曲目。上述作品在技术上都具有挑战性，但每一首作品在音乐上又是个性鲜明的；每一部作品都围绕着一个简短而清晰的音乐理念。

我确信要为管乐器谱写一首又长又有趣的无伴奏乐曲是不大可能的。缺乏节奏、对位和声的可能性限制了作曲家创作大型无伴奏乐曲的能力。斯特拉文斯基明白这一点，并在他的三首单簧管作品中对这个问题做出了反应，德彪西在他的长笛杰作“西林克斯”里也有体现，而布里顿为双簧管创作了“变形”也是基于这个原由。不过在 20 世纪的单簧管作品中，也确有一些作曲家选择忽略这些限制的例子，给演奏者和听者都带来了令人满意的体验。

在我的练习曲中，单簧管演奏的所需要的重点技术方面会经受训练：指法、连音、呼吸控制、吐音、双吐，以及现代派演奏技巧等。

一个能够演奏我的全部 24 首单簧管音乐会练习曲的演奏者，将具备轻松演奏任何单簧管曲目的能力。有一点特别重要，那就是不要仅仅从技术角度去演奏一首曲目，而是永远争取最佳的音乐的表现力！

24 音乐会练习曲的主题可能有助于指导你的音乐表达，但如果你想寻求音乐指导，也要十分注意乐谱中的标示。

最后，你自己的想法和灵感也应该表达出来。

“竞赛曲”是一个温和的挑战，但它包括演奏单簧管的所有主要技术方面。这首曲子由四个乐章组成：

1. 快板：要演奏地有意思和变幻莫测。
2. 快板：具有各种不同的吐音处理，节奏必须严格按照要求演奏。
3. 柔板：连音，具有“歌唱”性，乐句转换使用轻吐音。避免无聊的乐句处理。乐曲里有意含有自由节奏改变，以及花舌。
4. 有节奏的快板：几乎是“摇滚”风格，节奏必须完全稳定，演奏要充满热情。

“独奏协奏曲”是为一场比赛而创作的，演奏者可以通过精湛的技巧来给观众留下深刻印象。

for Zhao Zengmao

# Solo de Concours

Etude de plaisir 4

**Allegretto** (♩ = 100-108)

*short fermata*

*very short fermata*

*capriccioso*

*mf* *mf* *3*

*mp* *6* *mp* *6* *mf*

*p* *6* *p* *6* *mf* *5* *f* *pp*

*a tempo* *hard* *f*

*somewhat slower* *soft and dolce* *mp* *3* *mp* *3*

*accel. poco a poco* *smooth accents* *6* *6* *6* *6*

*accents getting stronger steadily* *6* *6* *6* *6*

*a tempo* *rit. poco a poco* *f* *mf* *5* *3*

*3* *mp*

Allegro (♩ = 116-120)

18 *strict in tempo*

Musical staff 18-19. Treble clef. Measure 18: *mf* (triplets), *mp* (triplets). Measure 19: *mf* (triplets), *mp* (triplets).

20 *all notes in the same dynamic*

Musical staff 20-21. Treble clef. Measure 20: *mf* (triplets), *fp* (triplets). Measure 21: *fp* (triplets).

Musical staff 22-23. Treble clef. Measure 22: *mf* (triplets), *fp* (triplets), *f* (triplets). Measure 23: *f* (triplets).

Musical staff 24-25. Treble clef. Measure 24: *mf* (triplets). Measure 25: *mf* (triplets).

Musical staff 26-27. Treble clef. Measure 26: *mf* (triplets), *cresc.* (triplets). Measure 27: *cresc.* (triplets).

*senza dim.*

Musical staff 28-29. Treble clef. Measure 28: *f* (triplets), *p* (triplets), *mp* (triplets). Measure 29: *mp* (triplets).

Musical staff 30-31. Treble clef. Measure 30: *p* (triplets), *mp* (triplets), *p* (triplets). Measure 31: *mp* (triplets).

Musical staff 32-33. Treble clef. Measure 32: *mp* (sixths), *mp* (sixths), *mp* (sixths), *mp* (sixths), *mf* (sixths), *mf* (sixths), *mf* (sixths), *mf* (sixths). Measure 33: *mf* (sixths).

Musical staff 34-35. Treble clef. Measure 34: *f* (triplets). Measure 35: *f* (triplets).

**Adagio** (♩ = 72-76)*molto legato vibrato ad libitum**stacc. leggero*

36 *mp* *pp*

39 *mp* *pp*

42 *mf*

45 *p* *pp* *mp*

48 *mf p* *mf* *p* *pp* *mf* *p*

51 *mf*

53 *p* *mp*

56 *vibrato ad libitum*

59 *pp*

**Allegro molto ritmico** (♩ = 120-126)*the tempo doesn't change till the end*

61 *mp pp* *mp pp* *mp pp* *mp pp* *mf* *mp pp* *mp pp* *mp pp* *mp pp* *mf*

63 *mf pp* *mf pp* *mf pp* *mf pp* *mf* *mf p* *mf p* *mf p* *mf p* *f* 3

65 *mf p* *mf p* *mf p* *mf p* *f* *mf p* *mf p* *mf p* *mf p* *f* 3

67 *f* *poco meno f* *venomous*

69 *mf f* *mf f* *mf f* *mf f* *mp* *like a walking bass in jazzy style* *venomous*

71 *cresc.* *leggero* *soft accents* *venomous* 3 6

73 3 3 3

75 *furioso* *gliss*

77

79 3 3

81 *ff* 6 3 3 5 5 5 *lungo* *p*